DOCUMENT RESUME

ED 267 433 CS 209 620

AUTHOR Derricotte, Toi; Bass, Madeline Tiger
TITLE Creative Writing: A Manual for Teachers.
INSTITUTION New Jersey State Council on the Arts, Trenton.
PUB DATE Nov 85
NOTE 23p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Class Activities; Creative Activities; *Creative Writing; Elementary Secondary Education; Language Usage; *Learning Activities; Literary Devices; *Poetry; *Teaching Methods; *Writing Instruction; Writing Skills

ABSTRACT

Intended as a resource for teachers, this booklet contains suggestions and exercises to use in teaching creative writing. The booklet begins with a message to teachers about the writers-in-the-school program and tips on the teaching of creative writing. Following that are detailed exercises in four categories: memory, imagery, metaphor, and music. The next section presents 20 "easy recipes" or instructional suggestions. The booklet concludes with answers to questions teachers often ask and a brief list of resources. (EL)

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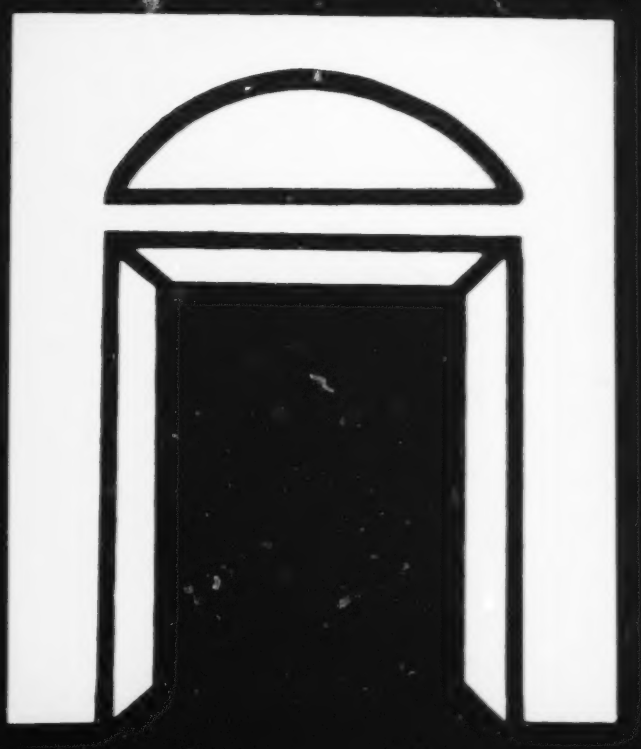
CREATIVE WRITING:
A MANUAL FOR TEACHERS

Toi Derricotte
and Madeline Tiger Bass



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New Jersey State Council on the Arts
109 West State Street
CN 306
Trenton, NJ 08625

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"There's nothing to writing. All you have to do is sit down at a typewriter and open up a vein." — RED SMITH

A Message to Teachers

Why the Writer Comes to Your Classroom

During the writer's visit, one of his/her jobs will be to stimulate your students in writing poetry and prose. However, the most important job is to give you ideas about creative writing. The writer is eager to answer your questions, and to validate ideas you have already tried or wish to try. In other words, the writer is *at your service,* helping you to get more pleasure and product out of teaching creative writing. After all, he or she will be with your students only for a few days. You will be able to work with them and observe their growth as writers for the whole year.

What You Can Do to Help During the Writer's Visit

Please, join in. Be one of the group. The writer welcomes your comments and questions both during the lesson and after the lesson. Classes succeed much better when teachers participate. It is helpful if you sit among the students, leaving your lesson plan book behind for a little while. Write when the students write, and share your writings with the class — if you feel comfortable. Current educational research tells us that teachers who feel comfortable writing are more effective writing teachers. Therefore, part of the writer's job is to help you to loosen up and go with the natural flow of your own language and experience. Many teachers feel that they are not "creative" because of negative experiences they have had in the past — often with teachers who have discouraged them, or with the study of very formal poetry.

Part of the writer's job is to remind you that creative writing is always experimental. Write what you think and feel. There are no absolute standards for this process. Every writer, no matter how great or famous, faces this: *writing is a risk.* Shakespeare faced that risk, contemporary writers face it, you and your students face it also.

"A writer is someone who has difficulty writing."
— GRACE PALEY

Tips on the Teaching of Creative Writing

A Risk Take chances on trying new techniques, use material that is interesting to you or experiences that have caused you to take notice, think and feel.

B Trust The best exercises may come — not from books — but from your own interests. An interesting movie on TV, pieces of writing you like, your dream last night, your visit to the dentist — all these topics can lead to stimulating classroom discussion and terrific writing.

After you share your experience, ask if it reminds the students of something that happened to them. Ask for reactions and feelings. If the conversation seems to go far astray from your original objective, remember, there is no such thing as a creative writing lesson that is a complete flop. You will always get one or two magical pieces of writing. The artist in your students is just waiting to come out.

C Respect Listen carefully to what your students say; expect to deal with what is real to them; for example, their music, fears — all their reports about their lives. Encourage them to write about what is important to them and let them know they can write in a natural way, using everyday speech.

D Warm Up If you start the students writing before interest has built up, you may get poems that are cliche. We have all gotten a few "Love is a cuddly pink panda bear" poems as a result of asking students to write before they have been stimulated by discussion. As Red Smith said, in order to write, you have to open up a vein. The creative writing teacher must feel for the excitement in a discussion, find the strongest "pulse," and follow it, leading the students deeper into their own feelings.

E Question The teacher may lead students by asking open-ended questions: "Has that ever happened to you?" "What do you think this means?" "How do you feel about that?" "Do you have a similar memory or experience?" The teacher leads students by listening to them with interest, by letting their responses trigger other responses, and so on.

F Focus

Before the students write, help them focus on specific details. "No ideas but in things," said William Carlos Williams. You probably won't get surprising poems if you say: "Write about your mother," "What is love," or "Write about your summer vacation." Instead, for example, reveal one of the your most vivid memories, talk about the details — a particular piece of clothing, the way the light looked in the room — and lead the students to visualize an equally vivid memory by asking them about details. When each student has a moment in his/her mind that is clear, it is time to write.

I see my mother leaning against
the refrigerator in her pale green
robe. It is morning. The sun
is shining on my face. My father
comes over and comforts my mother.
Her father died. She is crying.
GRETA KUGLER, GRADE 5

G Time for Writing

You can often sense a surprising energy enter a classroom, e.g., after a rainstorm or when a child begins to cry at a story about separation. It is most important to take advantage of these moments. Sensitive discussion will lead to the most heartfelt poetry when the moment is right. However, you can't wait for the spontaneous moment if you want to make a real impact on students' skills and attitudes. You must schedule a regular time each week for creative writing.

H Relax and Enjoy

Enjoy the creative writing period. This is the time for you to join in. As in good conversation, you can feel the excitement build. Go with the flow. Let the conversation go deeper into unexplored areas. Keep repeating to yourself and to the students: "This is an experiment. It doesn't have to be perfect." After the students write, have them read back their poems to the class. If students are embarrassed to read, read your own poem to encourage them. If there are some assignments in which certain students need privacy, find subtle ways to let them know you will respect their need. You may collect all poems and read them anonymously. Try to find something positive to say about each poem or read all poems without comment.

I Respond

You might comment on a poem's shape, its images, its ideas, the brave way it expresses feelings, the musical sound of the words —anything that gives positive reinforcement and helps the student to be more courageous and responsive next time. Spelling corrections, editing, re-shaping can be done later, after the students have received positive feedback.

J Revise

Changing the shape of a piece of work, correcting spelling and grammar take special energy. The teacher may not require the student to revise every piece of creative writing. However, you may inspire such effort by letting your students take pride in their creative writing folders. They may design and decorate them. If they keep all the work together and revise some pieces, they will see the collections grow and notice improvements in their writing.

Collect extremely interesting poems that your students have done in previous years. Show off. Your enthusiasm is contagious. Students may work toward taking home their own books of original poems at the end of the year and/or may contribute one or two pieces to a classroom anthology for the library. Then students may look back on writing done in previous years.

1 *Shaping* Shaping can be encouraged by looking at poems in books and discussing several possible ways in which the same poems can be written. (Remember: there is no right or wrong way.) For example, take a vote on alternative shapes of a poem and discuss the reasons why children voted as they did.

Time is a moon-white ball
that never stops
and yet never stands still.

Time is a
moon-white ball
that never stops
and never stands still.

2 *Spelling, Punctuation, Grammar* Punctuation, in particular, frequently serves a different function in poems than in expository writing. Some poems are meant to be fluid like a river. Some poems are meant to hold still like a boulder. The teacher should help the student clarify the function of punctuation in each individual poem, as much as possible. The students should make final decisions using, punctuation which clarifies and extends the meanings of their poems.

Spelling and grammar corrections will depend on the importance of these elements to the teacher, student, and in the community. When revisions become a constant source of anxiety, you may be doing more damage than good.

K Read

Read poetry yourself and bring poems into the classroom. As much as possible, the writing teacher should be familiar with poets of the English tradition and become familiar with contemporary poets. If the teacher's models are too old or too few, how can he/she recognize a good poem or help a student make a good piece from a piece that is muddled? A good anthology of modern poetry, such as one of the ones listed in the bibliography, will show a variety of styles, and provide the basis for writing lessons that you yourself devise.

"No ideas but in things" — WILLIAM CARLOS WILLIAMS

Four Detailed Exercises

A Memory — Focusing

What this lesson does:

- Makes students understand that poetry comes from everyday life
- Heightens sensory awareness
- Teaches the expression of feelings and ideas through concrete images

Directions:

1 Memories cluster around certain things — like a toy, or a dramatic event, a smell or taste, kinds of weather. Have students tell about a few of these specifics from their memories.

2 Read a model piece of writing to demonstrate the use of memory and the focus on specifics.

> "We lived in West Virginia when my father left for Korea. He explained his leaving to me gently, spoke about the war and my mother carefully, slowly. The week before he left there was a feathery tension and confusion, my mother constantly in tears. He gave me a tricycle for the sake of his disappearance and I rode it in his memory and with the energy of his anger. Then it rained, the run of days sounding in our lives like rain. At night, after midnight, steeple bells walked into the black air each hour and I dreamed I heard, or actually heard, trains hooting and passing miles off.
>
> — RICHARD CURREY, 1980

3 Ask students what items are significant, and what feelings are conveyed by the images. Ask about the atmosphere, the weather, the human behavior. What sounds are heard? Make sure that the students note that the writer uses a mixture of what actually happened with what he may have dreamed, and what he thought was happening. It doesn't quite matter which was which.

4 Ask the students to tell about ***things*** they remember from the past — things people may have given them, things they rode or held or saved, things tasted or worn. Ask students to visualize these things and use their hands as if touching or holding these things in order to remember the tactile sense of them. Each student may take some notes at the top of his/her paper, listing his/her own things as everyone shares out loud. Ask them about places they used to live, or visit, and about people they remember. They may want to talk about

people who went away. Mention weather, sounds in the night, special toys. It is important to spend 15–20 minutes drawing the students out in talk about themselves. Pull *details.* Make sure they have a strong visual image of the person or thing before they begin to write.

5 Writing time — 10 to 15 minutes — very quiet. Encourage them to write about anything, as long as they focus on specifics — things they saw, heard, smelled, tasted, touched. Allow each student to find his/her own form for the piece: prose poem, or poetry. Final shaping comes later.

6 When the students are ready to share their work, ask them to listen carefully as each one reads, and to tell the reader what details they notice. Ask what mood, or feelings each piece conveys. Some students may find themselves writing private things; they will need a few days — or even weeks — before they are ready to share out loud. In another session, these pieces may be reconsidered for revision: word choices, line breaks, punctuation, and choosing a title may be decided individually, or in group consultation.

Examples of Students' Work

Jõjoo (Grandfather)

I can still smell the cigar in my
Jõjoo's house . . . I can still feel his cold hands
I can still see him lying there asleep
I can hear nothing but the church bells, but
I still smell the cigar scent in his house
I can feel tears running down my face
— LEANNE MATULA, GRADE 6

Memories from a Crib

The dark room. I hear the pigeons
crooning very early. My mother comes
and whispers in my ear. I wake up.
I'm in a blue bundle. The person
as soft as a pillow
holds me tight to her chest.
— DORIAN LOPEZ, GRADE 4

B Imagery — Familiar Things Seen In a New Way

What this lesson does:

- Makes student understand poetry comes from everyday life
- Heightens sensory awareness
- Teaches the expression of feelings and ideas through concrete images
- Enables students to perceive the familiar more vividly

Directions:

Before the writing day — Though this exercise can be done in your classroom, gym, lunchroom, etc., you may get more energetic writing outside, for example, walking around your neighborhood. This exercise can be used on field trips. If necessary, have students bring in permission slips.

1 Ask students what an image is. Some possible answers might be a picture, a picture in the mind, something you see, etc. It is not necessary to specify one definition, but only to heighten students' awareness of images. Ask if any students see images when they read stories or hear music. Discuss.

2 • Read image poems, discussing after each one why it is an image poem, what the students see, and what words in the poem help them to see clearer.

A fallen petal
returning to the branch
— a butterfly!

— MARITAKE (1450–1504),
TRANS. WILLIAM J. HIGGINSON

an empty wheelchair
rolls
in from the waves

— COR VAN DEN HEUVEL

the roosters stand on the tops of roofs,
lift their necks and scream.
i want to scream back.

— TOI DERRICOTTE

The childhood of that boy
Fell very light
Like a snowflake.

— TULIO QUINONES, GRADE 3

3 The day of the walk, read the following:

"It is early on a winter's morning, several decades ago. Charles Reznikoff and his wife are riding through the Bronx in a cab on the way to the subway which will take them to work. As he recalled it many years later:

Looking out of the window, I saw in the dim light of the morning those red lights around an excavation. The sight moved me, perhaps because it was a dim morning, and the result of being moved was that I wrote this:

About an excavation
a flock of bright red lanterns
has settled.

And that's all I had to say about it."[1]

4 Ask the children to describe an excavation. What are the red lanterns for? Why did Reznikoff call them a "flock?" Why did Reznikoff write this poem on this particular day instead of all the other mornings he passed by the same place?

5 Tell the children that on their walk through the neighborhood, they should take a pad and pencil and write about something that they might have seen hundreds of times before, but are, today, seeing it in a new way. It might be something that, in the past, they have always regarded as unworthy of writing about: a street sign, fence, tree, grocery store, bar, piece of paper, bottle, etc.

6 When the children return from their walk, ask them to shape their writings into poems.

[1]From *The Writing Workshop*, A. Ziegler, New York: Teachers & Writers Collaborative, 1981.

Metaphor: Invisible/Visible

(Adapted from Judy Juanita)

What This Lesson Does:

- Helps student to change easily from logical to metaphoric thinking
- Furnishes words to students who ordinarily say, "I can't think of anything to write."

Directions:

1 Ask students to name things that we talk about all the time but which are not made out of matter — invisible things, such as: anger, time, memory, trust. Write several on the board and then ask children to make a list of at least ten on the left hand sides of their papers. (See sample paper at bottom.)

2 Ask them to write a list of ten colors down the middle of the page. They can name common colors, colors that are unusual (bottle-green), or colors they make up (moon-white). This step is optional; for a simpler lesson go on to step 3.

3 Ask students to make a list of ten objects down the right hand sides of their papers; for example, objects from home, from the sky, or school.

4 Ask students to connect one invisible word with one color and one object by drawing a line. They may connect any word from the first column with any word from the second column with any word from the third column. Connections do not have to be logical — but should

be surprising or interesting. They can draw a line between these three and then write the three words using the following pattern:

"Love is a fire-red star"

5 Ask the students to write a second line.

"Love is a fire-red star
that lightens the heavens"

6 Ask the students to write a third line.

"Love is a fire-red star
that lightens the heavens
and fills our lives with beauty."

7 The students may repeat the same steps with three other words from their lists.

Sample Paper:

Invisible Things	*Colors*	*Visible Things*
fear	fire-red	needle
love	black	door
memory	moon-white	star

D Music — Playing With Words

What these exercises do:

- Increase awareness of sounds and sense
- Increase versatility with vocabulary
- Heighten rhythmic awareness
- Cause celebration! What pleasure it is to make patterns and find surprises.

VOWEL REPETITION: a warm-up exercise

Directions:

1 Give the class a line with repeated vowel sounds ("assonance"); for example,

"You used to refuse the cute brute, but Hugh suits you."

2 Ask students to make up examples of lines that use one vowel sound repeatedly in each line. They can use descriptions or stories, questions or even nonsense, repeating the sound as often as possible. They should try long and short vowels.

"Is this impossible?" "I don't know why. Try!"

You may use this as a warm-up for any lesson, especially those which focus on the sounds of words, their patterns and rhythms.

PHRASE REPETITION

Directions:

1 Read your students a poem which uses the same word or phrase at the beginning of each line; e.g.,

> "The lion on the London Bridge
> The lion of the jungle
> The lion of the water
> The lion of the weeping willows
> The summer lion's golden mane shines . . ."
>
> excerpted from "Lion" by DIANNE MAKOSKY, GRADE 8

Each line is created by leaps of association to the sounds of the opening words and the image of the animal.

2 Ask the students to choose another animal, and lead the class in making up a poem which repeats the name of the animal and says something about it in each line. Write the lines on the board as they are offered. What the students say can come from associations to the sounds, like the "l's" and "on's" in "Lion . . . London . . ." or from knowledge of the real attributes of the animal, like the "Lion's golden mane," or from association of images in the students' minds, like "lion of the weeping willows."

Admire vowel and consonant patterns you make as you work together: for example, the repetition of "on's" and "n's" above. Also praise imaginative associations, as in the comparison of the lion's head with the willow trees. Encourage students to use information from social studies and science lessons, and *also* to make "free" leaps of imagery. Plain facts may be distorted or exaggerated.

3 Ask each student to pick a topic — animal, place, or hero, etc. — that lends itself to this patterning. Talk about their choices for a few minutes, and explain the pattern again: every line tells something about the *thing*, playing with sounds and wild associations. Sentences are allowed but not necessary. Concrete details, sound and sense, work together.

4 Writing time — about 15 minutes. Some poems will diverge into variations on the basic pattern. Encourage experimentation.

5 Students take turns reading out loud. Encourage the listeners to tell the reader their favorite lines, for sound patterns and for information and imagery. You and the class may chant the opening phrase with the reader, on every repeat, or tap out the rhythm as it develops.

RACCOON

The raccoon of the garbage can
The raccoon after a picnic in the summer
The raccoon of my backyard
The raccoon of the hole in the tree
The raccoon of the future robbery
The raccoon of tiny hands with tiny claws
The raccoon of the white blanket in winter

— LAUREN BONOSKY, GRADE 8

While these exercises are easy to present, the energy the students put into writing will depend on how well they have been "warmed-up." (See Warm-up, Page 4) Make sure students know what to do before they begin to write. Most importantly, make sure they have been motivated by classroom discussion in which many have participated and offered ideas about the exercise. Many of their ideas should be put on the board as examples.

"Poetry is loving the name of anything." — GERTRUDE STEIN

Twenty Easy Recipes

1 Write a poem with a brag in every line:

"I am so tall, I look down on skyscrapers."

2 List the powers of animals, insects, and/or imaginary creatures:

"The power of the frog to make his throat puff up real big."

List the powers of elements and forces:

"The power of water to make waves . . ."

3 Write a story with as many words as possible that begin with the initial letter of your name:

"Brendan's breakfast was barely bread, butter, broth . . ."

4 Write a poem with a comparison in every line; the lines don't have to be logically connected:

"Anger is a red parrot,
The moon is like a bone . . ."

5 Write a poem with a first line starting "I remember," the second line starting "But I forget," the third line "I remember," and so forth:

6 Make a list of questions that you used to ask when you were little and/or wonder about now:

"*Where* do fish sleep?"
"*What's* behind the stars?"
"*How come* my mother can read my mind?"

7 Write a recipe for: "How to make green clouds," "How to make a rat out of an old sock," "How to make soup out of sky."

8 Write a poem with something you have learned in every line:

"I've learned that snails sleep under stones . . ."

9 Begin every line of a poem with one of the following: "In the dark," "Dark," "In the light" or "Light":

"In the dark bats fly,
In the light, spiders spi . . ."

10 Write a menu for an enemy; use repeated vowel sounds in each line:

"Eagle beaks, batwing crackers, and eyeball pie"

11 Basic list-poems: 10 things I don't know, 10 things I don't do, 10 noisy things, 10 quiet things, 10 things that drive me crazy, 10 scary things, 10 things I can't understand, 10 things that are happening in other places in the world at this minute.

12 Write a poem beginning every line with "I worry when," "I worry if," "I worry about," or "I worry that . . ."

13 Write a list of instructions that you hear every day:

"Don't chew gum with your mouth open . . ."
"Change the cat litter."

14 Write a list of instructions that you wish you had heard on your "private radio":

"Lonely? Calm down. You're so beautiful . . ."

15 Write a poem telling surprising things inside other things:

"A dead white whale inside a piano . . ."

16 Write a poem based on your "magical" power of hearing:

"Sshhh — listen: I hear petals falling, my mind stretching . . ."

17 Write the secret life of the "Crazy Student," what he or she does, what he thinks, what he knows, loves, hates, and fears.

18 Write a poem using all of the following lines: "If all your bones were candles . . ." "If your smells were wind-chimes . . ." "If your skin were sheets of paper . . ." "If you were this poem . . ." (After Bill Knot)

19 Write two surprising things a poem or story can do:

"A story can make wolves turn into grandmothers."
"A poem can be a house where you hide."

20 Write three instructions to creative writing teachers.

"What a poem is is discovered by writing it."
— HERMAN MELVILLE

Questions Teachers Often Ask

What if I feel uncomfortable with poetry? What if I can't write? What if I'm not creative?

Most people are afraid of writing and need practice to get over the fears. Write with your students: creativity is a basic human power. You have it. If you want, tell your students about your discomfort and say that you are experimenting with them. This may help everyone to relax.

Much of what you call poetry sounds like prose to me. How can we distinguish?

The distinctions between prose and poetry are often vague. There are many poems without linebreaks or familiar meters, and there is much fiction that contains the music, imagery, and economy of language that is associated with poetry. Today there are verse poems, prose poems, "Concrete" poems, narrative poems, and computer poems. Maybe we'll have laser and holograph poems soon.

For the purpose of creative writing, it is better for the teacher to be concerned with stimulating his or her students, rather than to worry about classification.

Why don't you teach rhyming poetry?

Most students don't have the facility to avoid falling into forced lines and cliches for the sake of the rhymes. The poems become singsong and shallow. There are other ways of making music in a poem: William Carlos Williams called out attention to "the music of ordinary speech." Look for repetitions, assonance, alliteration, and other sound patterns when you read poems with your students. in order to help them out of the rhyming habit, emphasize these patterns, as well as images, choice of words, and the shaping of the poem.

What should I do when a student uses "shocking" or "dirty" language?

Stay calm. Explain your reaction if you feel comfortable doing so. You may want to explain that these are "real" or "normal" words, even though they

can be shocking in school. Talk about how every writer has the right to write what he truly thinks or feels, but that not everything can be "published" everywhere. There are things we write in private, things we share with friends, and other things we make "public" — whether in class, in the school magazine, or in national publications. Students do understand the "politics" of such decisions, community standards and censorship.

What if the student's work is poorly written?

Always try to find something positive to say — either about the importance of the topic, or a particular word choice, or the effort he/she is making. Even if you just say "Thank you," it is a validating response. Especially for the student with weak skills, writing is an enormous effort, and frightening. Help him/her to get the flow going before you make suggestions on revision.

What if a student is not following the directions in the assignment?

The student may be engaged in divergent thinking and discovering something important for him/herself; it is best to allow the chance to explore. These experiments may yield innovative writing. However, if the student is regressing to careless writing, cliches, or overused topics, try to bring him/her back to the lesson.

How can I help students who really can't write in response to any of the exercises that I present?

Try something very simple that has a catchy or surprising twist.

1. THE BOREDOM BOX: Student draws a large rectangle, and you ask him/her to stare at it for three or four minutes. Then say, "This is your 'boredom box.' Now put some exciting things in it." Suggest names of animals, musical albums, singers' names, games, cars, sneaker brands, someone's initials, foods, etc. Tell student to place these words inside the box in any direction, as in a collage. The student may add memories, events, wishes, and/or fantasies. These boxes can be decorated, cut out, pasted up, and/or xeroxed.
2. FAMILY TREE: Ask student to list as many names in his/her family as he/she can, and tell briefly who each person is or was. Then ask the student to add one small detail about each person — something he/she wears, or likes to eat, where he/she lives, something funny that he/she said or did . . . perhaps with or for the student. These names and items can be arranged around the shape of a tree.

Resources and Bibliography

Teachers & Writers Collaborative

5 Union Square West, N.Y. 10003, Executive Director, Nancy Larson Shapiro. Phone: 212-691-6590, the agency for keeping teachers and writers in contact, nationwide. They publish handbooks, anthologies of students' work, and a bi-monthly newsletter including reports of current experiments. Write or call for their catalogue. Schools and libraries can be on their mailing list. Special rates for school subscriptions.

How-To Books

The Poetry Connection. By Kinereth Gensler & Nina Nyhart. New York: Teachers & Writers, 1978, paperback. Many "model" poems and some suggested lessons.

Poetry in the Making. By Ted Hughes. London: Faber and Faber, 1968, paperback. Poems and lessons from his radio broadcasts.

The Poetry Writing Handbook. By Neil Baldwin. New York: Scholastic Book Services, 1981, paperback. Contemporary poems as models, detailed lessons, arranged by subject matter, sample students' poems in response.

Sleeping on the Wing. By Kenneth Koch & Kate Farrell. New York: Vintage Books, 1982, paperback. Several poems by each of 23 American and European poets of the past 100 years, with the editors' essays on reading and writing "modern poetry."

The Writing Workshop, Vol. 1. By Alan Ziegler. New York: Teachers & Writers Collaborative, 1981, paperback. Extensive discussions of theories and methods for teaching creative writing, with a sprinkling of model poems and students' work.

Anthologies

Miracles. Edited by Richard Lewis. New York: Simon and Schuster, 1966. Poems by children of the English-speaking world.

News of the Universe. Edited and Introduced by Robert Bly. San Francisco: Sierra Club Books, 1980, paperback.

Periodicals

The American Poetry Review. 1616 Walnut St., Room 405, Philadelphia, Pa. 19103. Contemporary poetry, translation, columns of opinions by poets, fiction, social commentary, book reviews. Special classroom rates. Newspaper format.

The Greenfield Review. Edited by Joseph Bruchac. The Greenfield Review Press, R.D. 1, Box 80, Greenfield Center, N.Y. 12833. Specializes in Native American and "Third World" poetry.

About the Authors

Toi Derricotte has published two books of poems: *The Empress of the Death House* (1978) and *Natural Birth* (1983). Her poems have been published widely in magazines and anthologies including recent work in *The Iowa Review* and *Northwest Review*. Her poems will be included in the third edition of *An Introduction to Poetry*, edited by Louis Simpson.

She is a recipient of a fellowship from the New Jersey State Council on the Arts, and was a MacDowell Fellow in 1983. She also received a 1985 National Endowment for the Arts Fellowship in Poetry. She has been guest poet at Dartmouth, Barnard, Rutgers, The New School for Social Research and universities throughout the East.

A Master Teacher for the New Jersey State Council on the Arts, Ms. Derricotte has completed over one hundred poetry residencies throughout the state since 1974.

Madeline Tiger Bass has a B.A. in English, with Honors, from Wellesley College (1956), and an M.A. from The Harvard Graduate School of Education (1957). She is currently a candidate for the M.F.A. in Creative Writing at Columbia University School of the Arts (1986).

Her poems have appeared in many magazines and anthologies, most recently in *Judaism*, *The Greenfield Review*, *Colorado State Review*, *Berkeley Poets Cooperative*, *Poets On*, and *The Worcester Review*. Her articles on teaching have appeared in *The American Poetry Review* and *The Andover Review*. Her book reviews have recently appeared in *Home Planet News*, *Stone Country*, and *New Directions for Women*.

She has twice been recipient of Fellowships in Creative Writing from the New Jersey State Council on the Arts; and she received the Alfred North Kreymborg Award from the Poetry Society of America (1975).

Her published collections of poetry are *The Chinese Handcuff* (privately printed); *Keeping House in This Forest* (1977, Fairleigh Dickinson University); and *Toward Spring Bank* (1981, Damascus Road, supported in part by a grant from the National Endowment on the Arts).

MTB has been employed in the Poets-in-the-Schools programs of N.Y. and N.J. since 1973, after a long career in high school teaching and teacher training programs.

The Artists-in-Education Program

The Artists-in-Education (AIE) Program is a collaboration involving the New Jersey State Council on the Arts (NJSCA), the Department of State, the National Endowment for the Arts, and local educational and non-profit community organizations.

The purpose of this program is to aid in the development of the arts in New Jersey by placing professional artists in learning environments to conduct short-term or long-term residencies.